

DANCE STYLE LOCATOR

South African: Gumboot dance



Gumboot dance developed from traditional African roots, to become a part of urban South African working-class culture. The practice began with rural laborers who came to work at the gold mines of Witwatersrand in South Africa. They brought with them strong traditions of rhythm, song, and dance. Facing oppression and hardship at the mines, including punishment if they talked to each other while working, they were forced to adapt and create new forms of communication and entertainment. The fact that many ethnic groups and languages existed side by side also contributed to developing their associations through the shared language of rhythm and music.

In the mines they worked for three months at a time, doing long, hard, repetitive toil. In the total darkness of the mines, many workers were chained to their workstations and forbidden to speak with one another. Hundreds of workers were killed every year in accidents and many were beaten and abused by the foremen. The conditions of the mines were deplorable, where mine floors often flooded due to poor drainage, causing skin problems and disease. Rather than spending money to properly drain the shafts, the bosses issued rubber gumboots to the workers. The miners' uniform thus consisted of jeans or overalls, bandannas to absorb their sweat, hard hats, and gumboots.

The mine executives tried to divide workers from each other even when they were not working, for fear of solidarity and uprising. Their overcrowded living quarters were segregated along ethnic or tribal lines. At the same time, they were forbidden to carry on their traditions, or wear traditional dress, in an attempt to virtually erase their ethnic identity. Faced with this repressive regime, workers adapted traditional dances and rhythms to the only instruments available - their boots and bodies.

Inside the mines, the workers used the gumboots to communicate with each other, by slapping their boots, stamping their feet, and rattling their ankle chains. As the form also developed into a popular social activity, songs dealing with working-class life, drinking, love, family, low wages and mean bosses were sung to accompany the movements.

Some employers eventually became aware of this emerging dance form, and the more tolerant ones allowed the best dancers to form troupes. These troupes were used to entertain visitors and spread good PR by representing their company. It was not unusual for these performers' songs, sung in the workers' native languages, to openly mock their bosses and criticize wages and conditions, while the bosses listened on, blissfully ignorant of the content.



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(Gumboot dance, continued)

Gumboot dance is now a popular art form performed worldwide to entertain and pass on elements of South African history to new generations and other cultures. Like many folkloric art forms, it is adapted to the modern contexts in which it is performed.

The following is a translation of a song that is sung with Gumboot dance. The rich harmonies are characteristic of much South African music:

MAHLALELA

HEE MAHLALELA
HAMBU' UYO SEBENZA
HEE MAHLALELA
HAMBH' UYO SEBENZA

HEE HEE
HE MAHLALELEA
HAMBH' UYO SEBENZA
HE MAHLALELA
HAMBH' UYO SEBENZA

ENGLISH TRANSLATION:

LOAFER GO AND WORK

MAHLALELA	...	LOAFER
HAMBHA	...	GO
UYO	...	YES
SEBENZA	...	WORK

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Bolivian/Peruvian Andes: Andean dance



The Aymara and the Quechua cultures are among the indigenous civilizations that still dwell in the Andes Mountains of South America, which cover parts of Bolivia, Peru, Ecuador and Chile. These cultures have continued to carry on traditions of dance and music that date back to earlier than 15,000 BC.

The Aymara culture has a wealthy repertoire of folk dance and music known as Native (pre-Colombian) and Mestizo dance, which originated after the Spanish conquest and incorporated European influences. In urban centers, Mestizo dances have found much popularity, especially during local festivities and celebrations of patron saints, while Native dance has only found minimal acceptance. However, Native

dance is still performed in rural areas during religious or secular community celebrations, examples of this dance being: Sikuris, Pinkillus, Chaqallus, Lawa k'umus, Chuqilas, K'usillos.

The events during which music and dance are traditionally performed in this region are considered expressions of *communitás*: an expression of community structure and solidarity through ceremonial events, which interpret and reaffirm common values and identity. Whether the event is religious or secular, private or communal, music and dance are important mechanisms of communication and underline the *communitás*.

Andean music is known as that music performed by the four basic instruments: *siqu* (siku), -also called panpipes or zampoñas – *charango* (stringed instrument), *bombo* (drum), and *quena* (flute). The *siqu* is of Aymara origin, while the *charango* was created after the Spanish conquest, as string instruments were originally unknown in the Andes. In ancient times the *charango* was made with the carapace of the armadillo, which historians believe first originated in Aymara territory (Potosi) in the 17th century.

Until the 1960s these instruments were played only by indigenous people in remote and rural areas. From the second half of the 1960s onwards, a sector of young people in Chile started up a political and cultural protest movement. This social current adopted as its symbol the musical trend known as *nueva canción* or *cancion protesta*, which is performed with the four indigenous instruments. Victor Jara, Inti Illimani, Kollawara, and Quilapayun were the first exponents of *nueva canción*. Later this music spread to the rest of the Andean countries and became popular among students there, especially in Bolivia and Peru, countries that were, at the time, under military regimes. At the beginning of the 1980s however,



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(Andean dance, continued)

the political message of the *nueva cancion* was abandoned, and this music then became commercially acceptable, as it transformed into what we now know as Andean Music.

A recent development in the Andes, as in many areas of the world, is that of “folkloric” music and dance groups that perform on stage rather than as part of a religious or secular communal event. Beginning in 1978, around the time that tourism to the area started to increase, local musicians and dancers began to perform in tourist restaurants in urban centers, and folkloristic groups in touristic taverns. Latin American folk music, played live by groups of young middle class Mestizos alternated with recorded Western disco music.

Suri Siquiris is a dance that dates back to 800 BC. The name comes from the great headdress made of feathers from the *suri* or *ñandu* (American ostrich) and the dance is done in relation to the harvest. The musicians who play the *siquis* and dance are known as *Siquiris*. The *siquis* has 17 canes, and comes in four sizes. They are played in sets of two, in interlocking melody and rhythm. The men dress in beautiful Alpaca ponchos with color tassels called *wichiwichi*, and the women dress in beautiful party skirts.

Huayno, also spelled *Huaiño* or *Wayno*, is widely recognized as the most representative dance of the Andes, with pre-Columbian (Quechua and Aymara) origins fused with Western influences. While historians speculate that it may have come from an Inca funeral dance, today it is purely festive. A circle of dancing couples surrounds the musicians, whose instruments may be flutes, drums, harps, and guitars. Couples dancing the *huayno* perform sharp turns, hops, and tap-like *zapateos* to keep time.

Huayno music is played on quena, charango, harp, and violin, however, there are dozens of regional variations, some of which involve marching bands, trumpets, saxophones and accordions. The musical structure stems from a pentatonic scale (scale of five notes) with a binary rhythm, (2/4 time). This structure has made this genre the basis of a series of hybrid rhythms, running from *huayno* to Andean rock.

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Hawaiian Hula



Hula is a sacred tradition for the Hawaiian people, going back to ancient times, when chants and body movements were first used as forms of communication with the gods. Until fairly recently, the Hawaiian language was primarily oral rather than written, with history and tradition passed down through dance and chants from generation to generation. The survival of hula is an integral part of Hawaii's past and future, having kept alive much of the culture's history, including a chronology of important events, battles fought and genealogical histories of the people. Hula has also preserved details about traditions from old Hawai'i, such as that of making leis, flower gathering, and preparing vegetation for medicinal purposes. The practice of hula continues to honor certain gods, goddesses and other deities, as well as natural elements, historical figures, and other aspects of creation.

During Hawaii's missionary era in the early 1800's, most forms of native Hawaiian expression, including hula, were suppressed, and it wasn't until 70+ years later that the art form was again performed publicly. King Kalākaua, the last reigning king, once said, "Hula is the heartbeat of the

Hawaiian people." Hula continues to carry the history and tradition, and the spirit and strength of the Hawaiian people through the generations.

PELE

Legend tells us that the goddess Pele used intense fire, heat and explosive energy to create pits of churning lava that awakened the islands of Hawai'i. Escaping from the jealous sea goddess who sought to extinguish her flames, Pele journeyed through the islands of Ni'ihau, Kaua'i, O'ahu, Moloka'i, Lana'i and then to Maui – but found scarce protection from the enemy waters. She finally came to the island of Hawai'i and found the place that fulfilled her desires: the pit of Halema'uma'u along the expansive slopes of Kilauea -- far from the sea.

Pele's youngest and most beloved sister, Hi'iakaikapoliopole was the first student of hula. Therefore, many chants and dances were composed in honor of Pele, filled with her power and energy, and with imagery of the land surrounding her home. Pele remains an earth-creating force from her home on Hawai'i, where her majestic fountains of fire, rivers of molten magma and hissing jet-black fields of cooling lava still inspire the Hawaiian people today.

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(Hawaiian Hula, continued)

Here are some of the musical “implements” and instruments used in hula.

Ipu Heke or
Ipu Heke `ole:

A double gourd drum. Basic beats help keep the time and rhythm for the dancers to follow.

Pu`ili:

Split bamboo stick used to enhance and express the meaning of the song. The sounds are meant to be reflective of nature.

`Ili`ili:

River worn stones castanets. Smooth stones (2 in each hand) used to keep time and rhythm of the dance and express the natural surroundings the particular dance speaks of.

Ka`eke`eke:

Bamboo stamping pipes. 2 different sized (1 tall, 1 shorter) bamboo pipes stamped on the ground gives 2 different harmonizing pitches used to keep timing of the dance.

`Ohe Hano Ihu:

Bamboo nose flute. This flute with only 3 holes for the fingers and 1 hole for air is used with the air from the nose. It is said that the air from the ihu (nose) is most pure.

Pahu:

Shark skin drum. A hollowed coconut log attached with sennit (a rope from the coconut fruit) and stretched shark skin top. This drum was once only used for sacred religious ceremonies. Today, although still used for religious ceremonies, the pahu is also used to accompany dances outside of ceremony.



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North Indian: Kathak



Kathak is among the six major classical dances of India, and one of the most dynamic theater arts in the world. The word kathak is derived from katha, meaning the “art of storytelling.” It is also synonymous with the community of artists known as Kathakas, whose hereditary profession was to narrate history while entertaining. With dance, music and mime these storytellers of ancient India would bring to life the great scriptures and epics of ancient times, especially the Mahabharata, Ramayana, and Puranas of Sanskrit literature.

From its early form as a devotional expression dedicated to the Hindu gods, kathak gradually moved out of the temples and into the courts of the rulers: the Hindu Maharajas and the Muslim Mughals. The Muslim conquest of India led to the Mughal Empires of the 15th through 19th centuries, creating a distinctive Indian-Islamic civilization, manifested largely through the arts. It was here that the Mughal leaders hired Kathakas to entertain them in their lavish courts. Due to the Islamic ideology, which forbade the representation of God in

human forms, the dancers needed to modify and disguise religious movements. It is in this period that the dance form was developed to include the intricate and mathematically complex footwork.

Though the Mughal Empires underwent decline during the British invasion of the mid-18th century, about 100 years later kathak enjoyed a renaissance and gained prominence among the Muslim *Nawabs* and *zamindars* (feudal overlords) not only as a form of entertainment, but also as a burgeoning classical art form. The rise in status and popularity in the early 1900’s is largely due to interest and attention from renowned dancers of various dance forms, from inside and outside of India. Kathak continues to develop and incorporate fresh innovations, and is presented around the world as an important North Indian classical art form.

Footwork and “Bols”

Tatkar is the basic footwork of kathak. While the origin of this footwork still remains uncertain, it is considered to have been derived from the *natawari bols* (syllables) ta, thei, and tat. Natawara is

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(Kathak, continued)

another name for the deity Lord Krishna, meaning “Lord of the dance” or “best among dancers.” It is believed that when Natawara subdued the monster-serpent Kaliya and danced on its hood, the sound ta, thei and tat were produced.

In kathak, the idea of worship through dance involves the spiritual relationship of the dancer in contact with the earth, in order to reach God.

Ta, body (from *Tanu*)

Thei, Earth (from *Sthela*)

Ei, Lord (from *Eishwara*)

The body that dances on the earth for the Lord.

Tatkar has developed into a very sophisticated system of footwork and rhythmic patterns. Modern kathak leans heavily on the elements of technique, and *tatkar* is the fundamental footwork from which all other foot sounds and compositions are created. By nature it is a very grounding force, and when executed correctly resonates a melodious sound.

Tatkar is also a study into the power of energy.

The soles of the feet generate a flow of energy which streams through all the cells in the muscles and bones of the body as the body moves in tune with the energy. The energy flows up to the crown of the mind, dissolving thought as it unites with the energy, and a harmony of body and mind is realized. It is at this level that dance becomes a yogic practice.



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North American: Hambone



Hambone was created by enslaved Africans in North America. Forbidden to use their drums, slaves found ways to make rhythms with tambourines, bones, and body music such as hand clapping, body and thigh slapping, also called “Pattin’ Juba.”

The name “hambone” refers to the daily activities of the early African American slave communities. In the days of slavery, families had to stretch the little food they were given, relying on their resourcefulness and creativity to survive under adverse conditions. The hambone (the bone of ham) was used to make a big pot of soup, which, with lots of water, and little scraps of vegetables and spices, was stretched to feed many families. That same hambone would be passed around and used repeatedly in different pots of soups, making something from nothing as a way of survival.

The word “hambone” was then adopted as the name of the system of improvised rhythmic body music, which arose because slaves were forbidden to have or use drums. Using the same resourcefulness to perpetuate their traditions, the dance and music style of “hambone” was created, allowing cultural, sacred, and historic rhythms to survive and evolve. The use of the word Hambone, and the practice itself, is therefore a metaphor, honoring the cultural memory of the determina-

tion and creativity of African Americans in the United States throughout their history.

Hambone rhyme/song

Hambone Hambone where you been?
Around the world and back again!

Thank you to Derique for his contribution to the content of this page.

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Spanish: Flamenco



Flamenco is a dance form that arose in Spain, influenced by various populations passing through or living in the southern region of Andalusia. Beginning in the third century BC, Gypsies, Sephardic Jews, Christians, and Moors all contributed to Andalusian culture. The Moorish civilization was founded by Arabs and Berbers of North Africa, in the 8th century. Like the Indian Mughals, the Moors cultivated and transformed the arts, by bringing them into their lavish courts as entertainment. As a result, Andalusia flourished and came to be regarded as a major cultural center from the 9th to the 15th century.

The Gypsies migrated from India to Spain in various waves, being influenced by the customs of peoples whose land they passed through, and incorporating elements of these customs into their own already unique customs, language and way of life. A nomadic people, the Gypsies were most often met by extreme persecution and condemnation wherever they went, and were often forced to survive under the most adverse conditions.

Beginning in the 15th century, Christian monarchs in the north of Spain demanded adherence to Christianity, and during the Spanish inquisition, Muslims, Jews, and Gypsies were forced to convert or leave Spain. Many people were tortured, persecuted and even killed if they refused to conform to the accepted standard of Spanish society. Poverty and persecution were widespread and affected Gypsies and non-Gypsies alike, and the once vigorous separation that existed between them faded away as a result of their shared struggles.

Despite being persecuted by the Spanish Monarchy, the Gypsies continued to defend and assert cultural identity and ethnic pride, and maintain their own customs. The interplay between the Andalusian folk forms and Gypsy traditions forged the beginnings of flamenco dance and music. The first contexts of flamenco performance appeared to have been private, deeply emotional events that were kept hidden in close Gypsy familial gatherings. Early urban flamenco events took place in secluded rooms in bars, or in the patios of Gypsy dwellings. The suppressed passions and long-felt emotions of the Andalusian Gypsies were vocalized through flamenco in the *cante* (song), the primary element of flamenco.

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(Flamenco, continued)

In the 19th century, flamenco shifted from an intimate, ritualistic art form to a public entertainment form, developing the virtuosic footwork and an expansion of styles within the form. Performed by non-Gypsy and Gypsies alike, flamenco began to achieve legitimacy and public acclaim. The 20th century technological growth and mass media further bolstered flamenco's popularity, as it came to be recognized nationally and internationally and moved into theatrical settings.

Although the Gypsies were not honored for their contribution to the art form until many years later, they have always been considered among the best interpreters of the flamenco arts. In recent years flamenco has continued to develop, incorporating sophisticated musical stylistic elements from other mediums, however it still maintains a core of traditional styles and techniques.

Canto (song) is the core of flamenco, and like *baile* (dance), it has three forms: *grande* or *hondo* (meaning grand or deep), intense, profound songs, tragic in tone, and imbued with *duende*, the transformation of the musician by the depth of the emotion; *intermedio* (intermediate), moderately serious; and *pequeño* (small), light songs of exuberance, love, and nature. Among these forms, several individual genres exist, including the light *bulerías*, the more serious *soleares* and its lighter descendant, the *alegrías*, among others.

Both text and melody of these songs, like the flamenco dance, are improvised within traditional structures such as characteristic rhythms and chords. *Zapateado*, intricate toe- and heel-clicking steps, characterizes the men's dance; the traditional women's dance is based more on grace of body and hand movements. The *baile grande*, especially, is believed to retain elements of the dance of North India, where the Gypsies originated. Castanets come from the influence of Andalusian dance. *Jaleo*, rhythmic finger snapping, hand clapping, and shouting often accompanies the song and dance. In the 19th century, guitar accompaniment became common for many genres, and guitar solos also developed as a part of the song/dance cycle.

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Related Topics: Body Music



Body music is music/dance created by clapping, slapping, snapping, stepping and vocalizing. Body music was most likely the first music/dance. Before people were hollowing logs and slapping rocks to make musical instruments, they were probably stomping, clapping and making sounds to express their musical and dance ideas.

Body music has existed for centuries, and many forms of it still exist today. This includes hambone and stepping in the U.S., to saman in Indonesia, palmas in Spain, and Ethiopian armpit music.

Body music is accessible to all. To experiment with body music, it's easy to manifest familiar rhythms such as the 1-2-3 of a waltz, or the -2-4 of a reggae

beat, by playing different parts of the rhythm on different parts of our bodies – for example, slapping knees, stomping feet, and clapping hands. Playing with the rhythm of words or nonsense syllables can also be body music. Accomplished musicians such as Keith Terry have developed body music into a contemporary art form with links to some traditional forms.

The style of body music that Keith Terry has pioneered since the mid-1970's is not a culture-specific style like those aforementioned, but a mixture of many influences: drumming, world music, tap dance, and circus arts. Through the years, Keith has gained knowledge of many diverse rhythm systems from around the world. As a drummer whose specialty is trap set, his body music initially came directly from displacing what he was playing on the drums, onto his body. On top of finding a portable way of playing rhythmic music, Terry also found mobility, which allows him to move in space, making it a movement art as well as a musical form.

At the time of his initial experimentation, Keith was playing drums for some of the older generation of tap dancers, most of whom have since passed on. Two masters in particular, Charles "Honi" Coles and Charles "Cookie" Cook, encouraged and advised Keith to pursue his unique style of body music. Keith is still following their advice, and the result is some very exciting body music, which combines elements from several world music sources with fresh innovations, forging a now increasingly popular style.

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Related Topics: Plate Tectonics and Geological Time

Visit our online Viewer's Guide for images of all below maps and see an animation at www.worldartswest.org/plm/guide/locator/tectonics.shtm

MAP 1

Precambrian

The widely accepted theory of Plate Tectonics claims that the continents have been colliding and splitting apart since the beginning of Earth's history. The outer layer, or crust, has been shifting and moving, changing the formations of the continents and oceans, due to movement of various under layers of the earth.

Based on studies of the oldest rock and sediment formations, the earliest maps of earth are still only guesses of how the continents looked in the late Precambrian Eon, about 665 million years ago. During the first 4 billion years of the Earth's history, the building blocks to complex life existed but had not yet developed. Scientists believe that continents came together and split apart several times into "supercontinents."

MAP 2

Early Triassic

The most recent supercontinent is called "Pangaea," which means "all land," and was formed 200 million years ago. Fossils show that plant and animal life traveled throughout Pangaea before it split apart and turned into our formation of continents today.

MAP 3

Late Jurassic

During the time of the dinosaurs, Pangaea started to break up into pieces, but since it was such a slow process, you can see that North America had separated from South America, but was still connected to Europe. The Southern continents were still joined into a large continent called "Gondwana."

MAP 4

Late Cretaceous

The southern continent of Gondwana started to break up, separating South America, Africa, and Antarctica. Australia was still connected to Antarctica but beginning to move northward. India separated from Madagascar and raced northward at a continental speed record of 15-20 centimeters per year!

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(Plate Tectonics, continued)

MAP 5

KT Boundary

Climate changes and other geological events have caused mass extinctions at various times during earth's history. One such event occurred 65 million years ago when an asteroid slammed into the earth in what is now the Yucatan Peninsula in Mexico. This event caused the extinction of at least 75% of life on earth, including the dinosaurs and most ocean life. Scientists call this the "K-T Boundary," which marks the end of the Mesozoic era and the beginning of the present Cenozoic era, also called "The Age of Mammals."

MAP 6

Modern world

What we know as the "Ice Age" (the Pleistocene epoch) began only 1,600,000 years ago, a drop in the bucket of geological time. Modern human beings have only existed since the Holocene Epoch, which began 10,000 years ago! While that seems like a really long time, if you compare it to the slow changes of the earth, you can see that we are a very young species at the beginning of our history. It is hard to visualize geological time periods compared with the time frames that we experience as humans. Yet with all of our technological advancements in the last century, we have a greater impact on the earth's development than any other species in the history of the planet. The amazing thing is that we may be the only species to ever try to understand the inner workings of the earth, and that gives us a chance to change our impact for the better.

MAP 7

Pangaea Ultima

In another 250 million years, scientists believe that the continents will collide into another supercontinent, which they call "Pangaea Ultima." We can only imagine what kind of life forms will evolve on earth by then!